

STAINED GLASS

SUMMER
1958

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"OUR SAVIOUR WINDOW"
St. Mary's Episcopal Church,
Crystal Lake, Illinois
Michael Stained Glass Studio

President's Letter

About twenty years ago I attended my first Stained Glass Convention. This meeting was held in Boston and I was a little surprised to discover that many of the members had travelled much farther than I for this meeting.

This first convention of mine apparently was no fluke as I find most of these same fine people traveling these great distances each year and oftentimes between convention dates to sit down and discuss and plan a better future for our craft.

It is always nice to enjoy the social activities that are planned for us, also to see and visit with our contemporaries from other areas, but even more vital I believe is the realization that we must work for the common good of our craft.

A simple statement, "All your strength is in union and all your weakness is in conflict," attributed to Hiawatha centuries ago, has been effective counsel ever since.

As you know, our Association has voted enthusiastically to strengthen our union by undertaking a vigorous program of public relations and publicity to enhance and broaden the use of American Stained Glass.

The timing of this action is excellent as we are now in the growth stage of an architectural renaissance which presents opportunities to our craft that possibly have never been equalled.

Many of you have been alert and equal to this challenge and have done much to keep pace with today's needs. Others have dignified our craft by following the tradition of past centuries.

It is significant that our population continues to grow and with it will come the need for additional stained glass. In Philadelphia at our June convention we were told that 1958 would possibly be the best year in history in construction of ecclesiastical buildings.

Let us all use our talents to the best of our ability so as to make this era the greatest in our history.

JOHN D. WEAVER

Report On Poznan

HENRY LEE WILLET

Besides missing the Philadelphia Convention, the biggest problem with my trip to Poland was going away at a time when I was terribly behind in my Studio schedule, then coming back with another six weeks of duties piled on top of what I had left. This explains my delay in making this report.

Of course I had envisioned long hours over there with little or nothing to do when I could write a great tome about my "inside Poland." Whatever else you may imagine, should the Government talk you into putting on a project for one of the Trade Fair exhibits, never look on it as a junket, a chance to sightsee, take life easy or live on the fat of the land. The two weeks we were getting the show set up, we worked seven long days a week and back to the Pavilion almost every evening for two or three hours. One day towards the end I crept away to visit Krakow, taking the sleeper down one night and back the next night, and on returning was made to feel like a traitor. When the Fair opened we were also on a seven day week and four straight weeks of this brought home to me the importance of the Sabbath as a day of rest.

In the United States you know your way about and are not confronted with the red tape, maneuverings and lack of materials experienced under a totalitarian state. Add to this the lack of drive and incentive engendered in a people who get paid a pegged rate whether they work hard or scarcely at all, and the inherent confusion of setting up any exhibit which is inevitably running behind schedule, and it is easy to see that time is consumed during which little is accomplished.

Once you find all your boxes without benefit of a detective agency (remember, not only was the U. S. exhibit a huge affair, but we were only one of 39 participating nations, more even than at Brussels), you steal a couple of unpackers from some other exhibit when its owners' backs are turned, and entice the Customs Inspector into standing by while your boxes are opened. He must be treated as was nobility in the days of yore. You could, on occasion, get carpenters and sometimes painters, but electricians were as hard to find as uranium without a Geiger counter. Once you got your man he was usually a grand and wonderful person whose latent ability and energy could be aroused not only by American money but by other desirable products unobtainable by him but which I could get through the U. S. Embassy store in Warsaw.

Somehow, with Mr. Howard Messmore, director of the U. S. Pavilion, cracking the whip and assistant director Bill Phillips welding it all together into one harmonious whole (he was a wonder, especially to me, because he never became ruffled or flew off the handle à la Willet), the show opened on time and was beautifully done throughout. Of course, it took the combined efforts of many. Mike Lipczynski, a cultivated and able Polish gentleman whose wife ran the School of Ballet in Poznan (a school free for all the people), and Madame Czartoryska, were our native public relations saviours and angels. There was the inspiration of a Greek architect, Athanase Makris, who knew just what was right, and of our own architect, Reino Aarnio. All those meetings we had in New York and Washington, and when it was all finished you realized Mr. Aarnio's unfailing vision in not only the overall plan but in the vital details!

We can be proud of the job our Government did in Poznan.

We did not have the luxurious building we had in Brussels, but we did a better job with our exhibits. A lot of this was due to a lesson learned from the previous year, our first to participate in this, the oldest Trade Fair in the world dating back, believe it or not, to the 13th century. The year before we had done what Russia and some of the other countries were still doing this year in their exhibitions, trying to impress the Poles with how wonderful and clever they were, which only caused more hatred among the Poles towards the Russians, if such is possible, their hate being so deep, so universal and so openly proclaimed.

This year Mr. Harrison T. McClung, Harold Cummings' good friend, who was the director of the U. S. Trade Fair program when we first started negotiations concerning stained glass, planned the U. S. Pavilion with a minimum of items, but such items as there were were carefully selected to appeal to the Polish people and were presented in an educational way. Gone were the finned automobiles; nothing could be worse in Poland (and maybe in the U. S. A.) where less than 5% of the people have little ancient cars. Some of these belong to Party members who also represent 5% of the population (half being members for reasons of expediency), some belong to doctors and other professional people. We lived in the so-called "Villa section," 200 families in one block, not one of whom owned a car. Transportation is mostly by tram, with some buses and the trains for longer distances. All are jammed. There are a fair number of beat-up taxis; otherwise one walks. There are not many bicycles, motorcycles rarely, and skooters almost never. Tram fares are cheap and you can put the baby carriage aboard for a small extra fee.

Gone from our exhibit also this year were fancy kitchen and laundry appliances. Ye Gods! the people there have no money

or room for these luxuries which in our country are considered necessities. No Pole, be he electrician or professor, with wife and two children, can stretch his wages far beyond the purchase of food which, except for bread, is very expensive, and occasional necessary clothing, also expensive.

Why flaunt our wealth? No, our large, brand new Pavilion was planned for the Poles. They entered by one door only, where great bales of cotton were at once apparent. As the visitors moved slowly along they could see the cotton being spun into thread by large complicated machines, and then the thread being woven into cloth on large looms, the equipment being from the Saco-Biddeford section of Maine, manned by men from the same area, who directed their Polish assistants in the use of the giant looms. A whole battery of 21 Singer sewing machines presided over by attractive Polish girls produced blue jeans for small fry on an assembly line set against a background of gaily painted cowboys of the wild and woolly West. How the Poles loved these blue jeans, which were turned over to their Government for distribution! At the end of the Fair, the Polish Government purchased most of our machinery for use in their country. There was a man, Curtis Quier, from Norristown (15 minutes drive from my home town of Ambler, Pa.) in charge of the knitting machines that made the simple gay colored sweaters in which the girls look so interesting. Bill Coolidge, a craft teacher from Proctor Academy in New Hampshire, was the director of a whole series of machines that cut up planks and carried out the various steps in the making of a wooden chair, all these manned by Poles who learned to handle the machines with great facility. Our Pavilion had also quite a large library with the latest English books, largely but not entirely technical, where the people could browse freely. The books were given

to the University at the close of the Fair.

From the exit of the main Pavilion the visitor went directly into a theatre set up by the Radio Corporation of America with a jolly and wonderful crew of experts from New Jersey. Here was our Color Television with new live shows put on every half hour all day. Visitors could see the shows in action or see them on a dozen color TV sets which formed the hub of a great rotunda. The people loved all this. There was a Polish jazz combo with a real New Orleans beat. There were magicians, dancers, singers and every afternoon at 4 we put on a stained glass demonstration. The visitors emptied out of this Studio into a great courtyard full of practical farm machinery which was being demonstrated all day long. The Russians had great machines that the Polish Government couldn't buy. They were just standing there in brash braggadocio. Surrounding this agriculture exhibit were booths where daily could be seen chicks in incubators hatching out of their shells, chicks in various stages of growth and finally broilers turning briskly on the rotisserie. This particular exhibit took months of preparation and planning in order to have chicks ready to hatch each day for two weeks.

Various nations took turns having Open Houses at their Pavilions after the 6 o'clock closing hour and, since many of these were running on even tighter budgets than the U. S., we often took over the catering. Our wives and the Polish office girls would work like beavers preparing the food for these affairs at which, of course, the U. S. roast chicken was always the piece de resistance.

Finally, our exhibit had three pig pens, illustrating the effects of under-feeding, over-feeding and just the right diet. This was particularly fascinating to the Polish farmers.

Altogether ours was a top exhibition and just what the

doctor ordered. But where was the stained glass?

Mr. McClung had wished to avoid creating the false impression that the people of the U. S. were purely materialistic (God forbid). His idea was to show the importance, in our life here in America, of religion and the creative arts. What could accomplish this better than stained glass, especially in the one Iron Curtain country which (for the past two years) had been allowed freedom of worship?

Our stained glass exhibit was placed right in the center of the Pavilion with pounding looms and screaming knitting machines all around us. The constant noise almost drove us crazy and it was hard to make one's voice heard. When the machines finally closed down at the end of the afternoon, I used to stand there and scream back as loud as I could to restore my shattered nerves and sense of balance.

Mr. Aarnio had wisely insisted that our exhibit should be dominated by a very large and striking stained glass window which would be visible from all points in the Pavilion. This window, 35' in height, was later presented by our Government to the Roman Catholic Church in Poznan which was celebrating its 1000th anniversary.

At the beginning of the area allotted to our stained glass was a great pilaster in which were embedded, one above the other, the three cement panels of Cummings, Schmitt and Winterich. Below these was a sign in Polish explaining that the exhibit was presented by the Stained Glass Association of America. Along one side of our allotted space were the five stained glass panels contributed by Connick, Burnham, Jacoby, Hunt and Frei, and below these on a slanted rack were large size photographs of a number of American stained glass windows in their architectural surroundings. All this was at right angles to the main wall of the Pavilion, which outside wall



was glazed in plain glass from floor to ceiling to show off the theme window which expressed the upward surge of hope for the world today. To the right of this was the attractive display of American blown glass which many of our members saw in Detroit last February at the Church Architectural Guild exhibit and which Blenko kindly gave us to take to Poznan. This raw material of stained glass proved of great interest to our many visitors. The final wall of our 30' x 30' exhibit space was parallel to the first wall, but longer. On a raised platform was a long continuous bench on which we could demonstrate all the different steps in the making of stained glass. It seemed like an unnecessarily staunch and heavy affair, but when the Fair opened and the crowds came (one day 50,000) and pressed against the bench, I realized the foresight of Mr. Aarnio. I have some interesting photographs showing the faces of the people as, unawares, they watched the demonstration, so interested and absorbed in what we were doing they did not notice their pictures being snapped. They were particularly fascinated by the glass cutting, and would eagerly take the scrap pieces and anything else we offered them. Sometimes, if I let someone try his hand at glass cutting, there would be smiles and exclamations. Next of interest was the glazing and the electric soldering iron. Amazing that they seemed less interested in glass painting and the work on designs, perhaps because they were more familiar with this type of work.

Above the demonstration bench were blowups of the process of making stained glass on a blue background, the mosaic glass dalles and cement process on a sand colored field, and the sculptured gold process on a gold field, all of course with descriptive panels in Polish. The people were especially intrigued with the sculptured gold and admired the lumiere

design of the large window we had recently completed for Cardinal Stritch, the latter being very much in the news because of his illness and ultimate death which happened while the Fair was going on in Poznan. Polish architects and artists were most interested in the glass dalles set in cement. Both of these, as well as the sand blasted technique, seemed to be unknown to the Poles.

Mornings the exhibition was open to technical people and afternoons to anyone with the price of admission (which this year was raised somewhat in order to keep down the crowds). Different days would be allotted for enormous delegations which would come in by trainloads from various parts of Poland. Beyond our demonstration bench the wall was pierced and in it were six panels from the 1956 Apprentice Competition with a legend explaining our Apprentice program of Government, Association and Union. The panels used were those of first prize winner Donald Erikson of Cleveland, honorable mention winner Richard Millard of New York, John Eilers of Cleveland, Karole Kissak of Park Ridge, N. J., Ann Willet Kellogg and Alfred McArdle of Philadelphia.

My chief Polish assistant was Maria Powalsz, daughter of one of the two stained glass artists with Studios in Poznan. Maria was a big help. She and her father were kind and friendly and took me about the city to see the glass in the different churches and buildings. Mr. Powalsz's work was quite interesting. He designs his church windows in a free way, not traditional, nor would you consider it modern. His windows in a Trade Association Building were quite contemporary in spirit and we saw some glass designed for a parochial school that was lovely and whimsical. There are six Studios in Poland, and I have enough illustrations of their work and

other material for a separate article on the stained glass of Poland, to which I would like to add notes on the interesting contemporary glass I saw in Europe before and after Poland.

During the latter part of my stay I had the able assistance of wife Muriel and daughter Zoe. As many of you know, Muriel flew over the morning after the close of the Stained Glass Convention, joining up with Zoe who came fresh from a year's study in Italy. They not only were a great help, but it was a real joy to have them there and to get first hand reports from home and the Convention. (Air mail from the States took about nine days to arrive.) I found what an important and enjoyable Convention I had missed and deeply appreciated the greetings from the members brought by Muriel.

Opening day of the Fair was one of the highlights. Premier Josef Cyrankiewicz and Wladyslaw Gomulka came almost to the entrance of the U. S. Pavilion at the time scheduled, then turned and went around the back to the Red China Pavilion next door. Our Ambassador Jacob Beam and other American dignitaries were left cooling their heels for about an hour, but the Ambassador was a true gentleman and ignored the implied slight. He is a career diplomat and, as all know, has been much in the news of late in the negotiations with Red China regarding Quemoy. Our Embassy in Warsaw is decidedly not one of those described in the recent series of Satevepost articles called "The Ugly American."

(More to come)

UNITED STATES DEPARTMENT OF COMMERCE
OFFICE OF INTERNATIONAL TRADE FAIRS

CITATION

IN RECOGNITION OF OUTSTANDING PUBLIC SERVICE TO THE UNITED STATES GOVERNMENT

THIS CITATION IS AWARDED TO

The Stained Glass Association of America

BY THEIR PARTICIPATION IN THE 1958 INTERNATIONAL TRADE FAIR AT POZNAN, POLAND,
AND BY THEIR GENEROUS GIVING OF THEIR TIME, THEIR SKILL, AND THEIR
PRODUCTS, THEY CONTRIBUTED SIGNIFICANTLY TO THE ADVANCEMENT OF WORLD
UNDERSTANDING OF PEACE & PROSPERITY UNDER THE AMERICAN SYSTEM OF FREE ENTERPRISE



Dated in the City of Washington, District of Columbia, July 1, 1958

Luilian Neely
SECRETARY

Your Association Honored

On September 24th, Henry Lee Willet received the following letter from the Office of the Secretary, United States Department of Commerce:

Dr. Henry Lee Willet
The Willet Stained Glass Company
3900 Girard Avenue
Philadelphia 4, Pennsylvania

Dear Dr. Willet:

We are pleased to send you under separate cover citations in grateful acknowledgment of your contribution and that of The Stained Glass Association of America to the 1958 Poznan International Trade Fair. In behalf of Secretary Sinclair Weeks and Walter S. Shafer, Director of the Office of International Trade Fairs, we are most appreciative of your interest in the international trade fair program and your assistance in furthering its purpose.

Sincerely yours,
Office of International Trade Fairs.
Bernard E. Pollak, Jr. (signed)
Chief, Industry Relations

Mr. Bernard E. Pollak, Jr.
U. S. Department of Commerce
Washington 25, D. C.

Dear Mr. Pollak:

Your letter of September 24th has been received. The citations have been received for which please accept thanks both from our Association and myself personally.

Your letter and the citation will be given public acknowledgment in our Stained Glass Quarterly.

Sincerely yours,
Henry Lee Willet (signed)

Executive Committee Meeting

The meeting of the Executive Committee of the Stained Glass Association of America was held at the Statler Hotel, St. Louis, Missouri, on November 1st, 1958.

The meeting was called to order by President John D. Weaver. Members present were the Messrs. Weaver, Opliger, Cummings, Rambusch, Willet, Rundstrom, Gruenke and Winterich. Mr. George Spiers and Mr. Wilbur H. Burnham, Jr., were absent due to illness.

It was decided that member studios in the Western Hemisphere, but outside of the United States, will continue at the old setup on dues, and at the next meeting a new classification will be set for these members.

Mr. Willet made the motion that Mr. Rhine be hired as Executive Secretary, to assume the duties as Editor of the Quarterly and the running of the Association, under the direction of the Executive Committee. The motion was seconded by Mr. Cummings and passed unanimously.

A report on Craft Relations and Apprentice Training was made by Mr. Cummings and Mr. Willet, who recently met with Glaziers and Glassworkers Union. The Union has complimented the Association on its fine apprentice program, and has copied many features of this training outline. The Apprentice panels have thus far been displayed at the Liturgical Week Convention in Cincinnati, and are now in Racine, Wisconsin. The booking of these panels is being handled by the Western Association of Art Museum Directors, Seattle, Washington.

A report on the Poznan Trade Fair was given by Mr. Willet. (*See elsewhere in this issue.*) The stained glass panels that

were used in the fair have been used in the Blenko exhibits in various parts of this country. All of them are being returned to their creators.

At the coming Architectural Guild Convention in Los Angeles, there will be a new group of panels, exhibited under the ægis of the Stained Glass Association of America. Various member studios have been asked to make up these panels in order that we will present a fresh new look to the Convention, and to various other exhibitions, this coming year. The Church Architectural Guild meeting will be held in February, 1959.

A report on Governmental Relations was made by Mr. Robert Rambusch, relative to the trial which took place on October 20th regarding the manufacturers' protest regarding the importation of stained glass. There will be a court decision in the near future.

Mr. Otto Winterich made a report on membership. Several regular member studios have resigned since the increase in dues. He said that President Weaver will send out a letter to all members, thanking them for payment of their dues, and also pointing out to those delinquent that the Association is publishing a list of Full Active Members, to be exhibited and passed out at the Church Architectural Guild Convention and at other exhibits of the Association.

Mr. William Rundstrom made a report on the 1959 Convention (*See Committee Reports*). The 1960 Convention, to be held in Cleveland, Ohio, will have the basic dates of June 21st, 22nd and 23rd. The Convention is to be held at the Wade Park Manor Hotel. Mr. Cummings moved that we work towards having the 1961 Convention in Colorado Springs. The motion was seconded and unanimously accepted.

There being no further business, the meeting was adjourned.

COMMITTEE REPORTS

Convention Committee

The 1959 Convention of the Stained Glass Association of America will be held at Los Angeles, California, Monday, June 15th through Thursday, June 18th. The meeting will be held in the Ambassador Hotel, the complete schedule being as follows:

Monday, June 15th

Arrival.

Tuesday, June 16th

9 A.M. - 2 P.M.—Registration.

9 A.M.—Executive Session. Shopping, Luncheon and Fashion Show for the ladies.

2 P.M. - 5 P.M.—Business Meeting.

6:30 P.M.—Luau, Sun Club by the pool.

On your own.

Wednesday, June 17th

9 A.M. - 12 P.M.—Business Session.

2 P.M.—Trip to Hollywood and visit to film studios.

7 P.M.—Cocktail party in Venetian Room and banquet in Cocoanut Grove.

Thursday, June 18th

9 A.M.—Final Business Session.

2 P.M.—Trip to Disneyland, supper at Knott's Berry Farm.

Mr. Gruenke will have name plates made up, the same as were used at Sun Valley and at Philadelphia.

J. WILLIAM RUNDSTROM, *Chairman*

Craft Relations - Apprentice Training

We received recently a letter from the Western Association of Art Museum Directors, relative to the traveling exhibit of the Apprentice panels, an extract from which follows:

"Dear Mr. Cummings:

Thank you for your letter of August 18, which arrived today. What a joy the Stained Glass Association is to a harassed Executive Secretary! To have a show go out so beautifully organized is something that rarely happens—and I expect to receive a tremendous amount of complimentary mail for you! No one should have any trouble at all putting the show together. Thank you for putting a copy of the diagram inside each case—I shall keep the ones you sent me—in the event that the copies in the cases get tired or lost while the show is traveling."

The letter is signed by Mrs. J. Glen Liston, Executive Secretary of the Western Association of Art Museum Directors.

The travel schedule for the coming year is as follows:

February 1959: Whitman College, Walla Walla, Washington.

March 1959: State College of Washington, Pullman (tentative).

March 29th to April 30th, 1959: Larson Gallery, Yakima, Wash.

May 1959: Vancouver Art Gallery, Vancouver, British Columbia (not yet confirmed, but pretty definite).

Fall, 1959 (dates not yet set): California Palace of the Legion of Honor, San Francisco, California. Santa Barbara Museum of Art, Santa Barbara, California. Leland Stanford, Jr., University, Palo Alto, Calif.

December 1959: Long Beach Museum of Art, Long Beach, California.

Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

FOR ASSOCIATE MEMBERSHIP

Mr. Rogers Hornsby, 2022 West Arthur Street, Chicago, Illinois.

Sponsored by Mr. Edmund P. Serbicki of the Michaudel Stained Glass Studio.

OTTO C. WINTERICH, *Chairman*

Notes and Comment

Partnership Desired

An experienced designer and craftsman in stained glass, working in both traditional and modern design, seeks to invest as a working partner in a stained glass studio in New York City and vicinity only. All replies will be strictly confidential, and should be addressed to the Editor, Norbert W. Graves, 65 Edgecroft Road, Berkeley 7, Calif.

William Blenko Honored

W. H. Blenko, Sr., President of Blenko Glass Company, Inc., considered an outstanding glassman in the handcrafted field, was honored at a testimonial dinner given by business associates. Approximately 200 guests paid homage to Mr. Blenko.

The banquet was held at the Guyan Country Club, Huntington, West Virginia, Friday, June 27th, 1958. Mr. Carl Gustkey, President of Imperial Glass Co., acted as master of ceremonies. Dr. Stewart H. Smith, President of Marshall College of Huntington, W. Va., made a short speech on the history of glassmaking in West Virginia.

The first presentation, consisting of an inscription listing Mr. Blenko's contribution to the American Glassware Association, was made by John Weber, Jr., President of American Glassware Association. A glass plaque was presented by the Jamestown Foundation by Mr. R. B. Tucker, President of Pittsburgh Plate Glass Company.

The Stained Glass Association of America honored him with a glass scroll and this was presented by Mr. Crosby Willet, Vice President of Willet Stained Glass Studios.

The Sales Representatives of the company presented him with an engraved bronze plaque.

Such notables as the head of Fostoria Glass Company, Libby-Owens-Ford Glass Company, Owen-Illinois Glass Company, and Corning Glass attended the banquet.

Blenko glassware is all handcrafted and is the only company in this country that makes handblown antique stained sheet glass. Blenko stained glass has been used in such places as the National Cathedral in Washington, D. C., and the Cathedral of Saint John the Divine in New York. Blenko

handcrafted decorative glassware is famous throughout the world.

The company's name comes from William Blenko, a British glassmaker who shipped glass to American Stained Glass Studios. In 1893 he came to this country and started a glass-making business in Kokomo, Indiana, because of the natural gas available there.

Glass was made exclusively for church windows and related uses. He found that the studios were prejudiced against domestic glass, and demanded the imported product. Blenko had to return to England in 1904 where he produced the identical glass, but he was now able to sell it in America.

In 1909 he made an attempt at Point Marion, Pennsylvania, and 1913 in Clarksburg, West Virginia, using British glassworkers. Both of these efforts failed.

In 1922 Blenko was seventy, but he began a new effort in Milton, West Virginia. His son, William H. Blenko, joined him the following year, and for seven years they struggled in a business which seemed to hold no future.

At this point during the height of the depression, William H. Blenko could see the necessity of producing some other product. He made an arrangement with a large department store in Boston to make handmade flower vases and tableware. This ware was being imported from Venice and instead of the restricted field of making glass for church windows, the company found opened to it a new, wider, and highly promising field.

William Blenko died in 1934 but he had lived to see the tide change. Since then with the imaginative leadership of William H. Blenko, the fame of Blenko Glass has spread far and wide. The decorative accessories and the beautiful stained glass windows utilizing Blenko glass are known all over

America. Much of the glass in the windows of Washington Cathedral, the Cathedrals of St. John the Divine and St. Patrick in New York City, the Harkness Library at Yale, the Chapel of Duke University, and the Cathedral at Monterey, Mexico, is Blenko.

In 1937 Blenko became associated with the restoration work at Colonial Williamsburg and has been the licensed manufacturer of all glass reproductions for over 20 years.

One of the old world traditions is that fine glass blowing could only be handed down from father to son. This has been disproved by Blenko, for the craftsmen have learned the art on the job, from experienced glass blowers to be sure, but without any limitations of close-guarded family secrets.

At the beginning there were two Swedish glass-workers who were highly experienced in such work. Three or four men who learned from them are still on the job, and are now teaching others. Now, interested young men in the community have an opportunity to learn a fine skill. Most of the craftsmen are young, in the late thirties and under on the average. There is ample opportunity for practice, essential in a skill like glassblowing, which is more a personal art than a mechanical process. The truly interested boys practice on their own time, learning and improving as they go along. The workers willingly lend tools and advice, and the younger men as they master the trade, find continual opportunity in the general expansion of the company's business.

This industry has a great effect on the town of Milton, for 99% of the annual payroll of almost a million dollars goes to local employees. Out of the town's population of sixteen hundred, one hundred and ninety are Blenko workers.

The factory attracts hundreds of visitors every day from all over the United States. These people are given a guided tour

through the working area so they may see how glass is blown.

The steady growth of this business is largely due to the efforts of its president, W. H. Blenko, who has brought the company from near failure to a top position in the glass field. It is very much a family business since Mrs. W. H. Blenko has been closely associated with the company for thirty-five years, from clerical work to the management of the retail sales department which she now does. W. H. Blenko, Jr. joined the firm in 1946 and is now the Executive Vice President. His sons, W. H. Blenko III, and Richard D. Blenko, are growing up, and it's possible that one or both of them will carry on this excellent example of free enterprise.

Church Architectural Guild

The tremendously successful showing of stained glass panels by Association members at the 1957 Detroit Convention of the Church Architectural Guild of America served to awaken American Ecclesiastical Architects to the fact that their best bet for stained glass lies right in their own land.

A much larger show will take place during the 1959 Convention, to be held at the Hotel Statler, Los Angeles, California, from February 17th to 19th. After our success in Detroit, the prospect of a much larger exhibit should only make for greater success for Association effort on behalf of American stained glass. We anticipate this show with delight!

Publications of Interest

KIRCHENFENSTER, by Oskar Beyer. (Friedrich Lometsch Verlag, Kassel). 66 pp. 7 plates in full color and 18 plates in black and white, together with 7 pages of text, biographical and historical data, etc. (\$2.00). Distributed in America by Wittenborn and Company, 1018 Madison Avenue, New York 21, N. Y.

This little book, beautifully printed, contains a selection of work in stained glass by the contemporary craftsman Hans Gottfried von Stockhausen. Most of the work illustrated is concerned with new windows for the Cathedral of Ulm in Wuerttemberg. Herr von Stockhausen is one of Germany's outstanding contemporary glassmen, and his work as illustrated and described in this little book is a joy to behold—even in reproduction on the printed page. Most of the windows and details of windows are examples of the tremendous "walls of stained glass" that are being placed in so many European churches today. It would seem that stained glass in Europe is no longer the "handmaiden of architecture"—it has become the very architecture itself!

We would recommend this little work for a glassman's library. Although it is printed throughout in German, one does not need a translation to appreciate the genius and scope of the work. We have not seen much of Von Stockhausen's work in color reproduction, but this work shows enough of it to earn a craftsman's "Well done".

In Memoriam

James Mills (1889-1958)

James Mills, Vice President and Secretary of the Paul Wissmach Glass Company of Paden City, West Virginia, died suddenly on last September 12th in the Wetzel County Hospital, New Martinsville, West Virginia. Interment was in the Evergreen Cemetery in Brooklyn, New York.

Mr. Mills was born at St. Helens, England on June 12th, 1889, the son of the late William and Christine Mills.

Mr. Mills had been connected with the Paul Wissmach Glass Company, Inc., for over forty-five years, serving in various capacities. He is survived by his widow, Paula Mager Mills, and several cousins. He was a member of St. Paul's Methodist Church, a veteran of World War I, a member of the Elks Lodge 333 in Sistersville, the Moose Club in New Martinsville, the American Legion, Post 86, the Fraternal Order of Eagles 2281, and the Lions Club, all in Paden City, West Virginia.

"Jim" was one of our first Associate Members, and attended many of our conventions, including the one in Philadelphia last June. His pleasing personality won many friends in the craft, and he will be most sorely missed.

The Stained Glass Association of America extends its deepest sympathy to his widow and to his associates of the Wissmach Glass Company.

Louis G. Seele, Jr. (1912-1958)

We were all saddened at the death of one of our most faithful members on September 2nd.

"Lou" had long been active in the craft, and served on the Executive and other Committees through the years. He was an active booster of the Association, and a most enthusiastic one. He attended nearly all of our Conventions, the last one at Sun Valley, Idaho, in 1957. Louis and his late brother, Paul, followed their father in stained glass, and were dedicated and devoted to the craft.

Funeral services were held in the Church of the Annunciation where Louis was active in parish affairs, and where he installed the windows in the new building a few years ago. He was laid to rest in Resurrection Cemetery on last September 4th, after a lingering illness.

Our hearts are filled at the passing of a great and good friend. The Stained Glass Association of America extends its sympathy to his charming wife, Gen, and to their sons, David, Michael and Paul, and to his sister, Mrs. Roy Cornish.

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